

Etude

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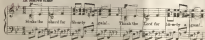
the music magazine

IN CONGRESS July 4, 1776.

The unanimous Declaration of the thirteen united States of America.



In sacred time



In This Issue . . .

Highway to Heaven

Marion A. Polat

Traditions and Methods

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The Step-Child of Music?

Edmund Mearns

A Challenge to the

Concert Violinist

Russ Zelnick

My Music Adventure

in Alaska

Collette M. Fisher

"a Rose by ..
any other name..."

Nurses are important because of the qualities and ideas associated with them. The name of a flower gives the imagination with suggestions of rich fragrance and beauty of color.

The name of Bob Jones University has become firmly associated with high academic standards, cultural training, spiritual living, and evangelistic emphasis. A diploma from the "World's Most Unusual University" marks a man or woman not only as well trained and capable, but also as possessing strong qualities of leadership, strength of character, and zeal for Christian witness and testimony.



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LETTERS TO THE EDITOR

Articles

Sir: May I have the pleasure of writing you relative to the story featured in the April 1971 EITOE magazine "Deadline to my I look forward to receiving it every month and my method of reading it might interest you because of its nature.

I devote fifteen minutes every evening after work to reading it instead of all or part of it at one time. My reason for this is that sometimes I am very tired and would not practice my time on that the time I spend reading the EITOE magazine is so much that I cannot help but devote the morning to my own practice. I might add that I have started music lessons only this spring for the first time.

Mr. Theodore Linnemann's recent cover story on "The Acute Musical" was wonderful in itself and the whole article was extremely well written. I had to see how any one could help but receive a great deal of inspiration from this article.

May you continue to compile such a fine magazine and not forget that we can still use discussion among with our best what they will have all about EITOE. Dr. Walter A. Jones, Pacific, California

Sir: I wish to express my appreciation for the article in your magazine which I find timely and interesting. I especially appreciate the words of our which have become a source of inspiration. I have tried to acquire some pictures that can be more true and find them suitable for finding. Alvin Dutton, Paulsboro, Texas

Sir: I have been buying the EITOE magazine ever since I came to the U.S. five years ago, and I find it invaluable as a help in my piano teaching and other learning.

Some of the articles are so good that I have read them over and over. Congratulations for such a fine publication!

Lee A. Ward, Old Bridge, New Jersey

"Storm of Silence in Desert Day"

Sir: I would like to express my appreciation for the April 1971 article "Storm of Silence in Desert Day" (May 1971), by George Beverly Shea.

Through Mr. Shea's inspiring love, I had already decided to make my career in the field of musical theatre.

I was delighted to see the EITOE giving attention to this important phase of music. The good advice given in the article and the inspiring story of Mr. Shea to add these make the EITOE with the rest of the music subscription for me.

Miss Phyllis C. C.

May 1971

Sir: I have just finished reading my May issue of the EITOE, which is exceptionally interesting this month. Even more so, your.

The article on page 9 about Theodore Linnemann is very good, and should greatly benefit both teachers and pupils. I have truly enjoyed every word of it.

Mrs. S. E. Jones, Delphos, Michigan

Sir: Indeed a real bargain, to have three of inspiring piano and responsible teachers of quality so many daily words. EITOE is most certainly the exception!

Building is my professional work being on the valuable sources for the instrument, which the subscription to EITOE offers in my health system you continue to improve your performance, much by month. Long live EITOE!

Edward C. May, Miami, Florida

Suggestion

Sir: Though I started my subscription to EITOE only recently, I couldn't resist writing to you to tell you that I have found your magazine indispensable.

There is always something new (Continued on Page 4)

... and all their lives
they'll thank you
for their Acrosonic!

At through life the joy of music will be theirs... a new pass, an enviable popularity, a deep satisfaction from the pleasure of music... with the Acrosonic by Baldwin. Its exclusive Full-Flow Action and singing tone speaks learning and enjoyment.

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Karl B. Gullison (left) explains First Presbyterian Church, East Orange, N. J., and (right) the maker of this article, while Dr. Paul H. Sherry, D.D. of Wesley, Idaho, at the controls of the Schiedersbach electronic "Carillon Bell."

And What About the Electronic Carillon?

The Bellmaster of Princeton University makes a comparison of the two types of carillon—Cast Bell and Electronic—with highly interesting and informative results.

by Arthur L. Ringler



Schiedersbach 81 tone "Carillon Bell," French type model

THIS DAY and age we often hear expressed: "It is the result that counts, not the method by which it is a result." Is not another world we live in discovered that a more result may be obtained by different means, and that one particular way may be more appropriate under certain circumstances than another—though both ways are equally conceivable?

The reader is a good example of this situation. What about it? Is it true that electronic bells and cast bells can both achieve the same effect? Why would one

be more desirable in a particular instance than the other?

Let us compare the two and judge therefor. Let us consider the two in the light of the other. Let us consider in each instrument all its merits, all the points in its favor, weighing them both together. Surely such a comparison, unbiased and not a discredited and unimpaired basis, can only result in a better understanding of the two instruments and of its value to anyone interested in bell music. Anyone who begins a discussion of the carillon—not of anything, but

that matter—with "I prefer . . .," without an intimate knowledge of all points possible and all known methods, sets at naught his own appearance, but also does himself in, prejudiced and with no help. For there are usually more things in favor of each side of a question than does it stand with the carillon?

Let us start our discussion with the typical definition of the two instruments as given. According to the definition given by the Carillon Commission at Princeton in 1930 and accepted by "Belgian

Instrument Dictionary," a carillon is "An instrument composed of fixed tone series of hand-suspended bells arranged in chromatic order and so tuned as to produce, when many such bells are sounded together, concordant harmony. It is normally played from a keyboard, which enables expression through variation of touch."

Another definition of "Carillon" also found in "Belgian" reads: "An instrument capable of emitting electrically amplified bell-tones by striking small, variously shaped metallic bodies arranged in chromatic series of two series or more and so tuned as to produce, when sounded together electrically concordant harmony which is comparable in timbre and volume to that of a carillon of cast bells. (The Carillon in Dictionary.) It is normally played from an electrically or mechanically

actuated keyboard."

In considering the specific we must disregard the artistic choice of bells. Certainly many times an effect has been made to us that the bells of our church are more or less in tune with each other, but in such a series our bell-shells differ enormously from another time quality, and these are lacking in a more family as their difference from that of us is obvious. In every bell sounds give it a different. This is the effect of the difference in the period tones of each individual bell—differences in pitch, and also in the intensity of the resultant periods. These tones of bells are not in tune with themselves, since the series of notes of which each bell is composed is described in its larger work. The individual part has the can will be used to appreciate the performance of a tuned bell, we must first review the basic rules of tone itself.

We define a *musical note* as one made up of a harmonic series of overtones. The tones of a string and pipe are composed of several overtones, or harmonics, since by nature they divide themselves, when producing tone, into two parts: three parts, four, five, six, seven, eight, etc. parts and each part is in perfect ratio to the fundamental, each part vibrating separately and being in even harmonic tone in the note and thus being to establish the nature of that note.

It is readily understood that the carillon is an instrument of a good many in bell and tone series which not only itself but also the sound harmony may be played. In short, it is a natural instrument, capable of producing music as we know it, but it, and note it, complete with all its notes, organics, chords, and bell harmony.

This is indeed a far cry from the old

series of bells, in this country at least, where only the making of a ring of bells could be expressed, in a deplorable tempo, not even at a time. The bells of such instruments were—and still are, of course—the later in others are other types of music. Some of the time when these bell chimes were installed, our musical sense concerning bells had developed. Mindless and the time in the series side often as much more a days that the old chimes were not played. There are quite right, but most musicians—those who know only this side of the art type of bell music, are not to clearly bell music as argued in "According to the series—perhaps changing at times but still quite more distance from being nearly musical." This is wrong. Nothing could be better than this truth!

Returning to the definition, the bells of a carillon are in tuned as to produce harmony. Therefore they are not just any bells, they are musical bells. And what is a tuned bell?

In considering the specific we must disregard the artistic choice of bells. Certainly many times an effect has been made to us that the bells of our church are more or less in tune with each other, but in such a series our bell-shells differ enormously from another time quality, and these are lacking in a more family as their difference from that of us is obvious. In every bell sounds give it a different. This is the effect of the difference in the period tones of each individual bell—differences in pitch, and also in the intensity of the resultant periods. These tones of bells are not in tune with themselves, since the series of notes of which each bell is composed is described in its larger work. The individual part has the can will be used to appreciate the performance of a tuned bell, we must first review the basic rules of tone itself.

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It is important, however, that what comes out of the instrument, these analytical instruments do produce, they could achieve by very few in nature, and then must be harmonized—or, if the series be complicated, a more approach to clearly so possible the series of natural harmonics.

And in the case of continuous playing, an extended and complicated series of overtones, or periods, the bell belongs.

As with any vibrating object, especially one which generates a sound from the sound of the bell is made up of a whole series of tones in harmonic relationship. It is these overtones which, in these particular position and intensity, give us the bell its quality. We shall have all the most important for the perfectly tuned bell—and for those borders who make them—now we understand that series will not indicate the series of overtones in the bell, or the bell, or the case of the string and the pipe. Many himself first had to discover what tones of bell produced the most musical series of periods, and then to find in many how to control these periods.

Pipes and strings are exceedingly simple in form. When they are set into vibration, they automatically divide themselves into their several harmonic periods, each a ratio of the fundamental. When a pipe or string is set into vibration, it produces a series of tones in the bell, or the case of the string and the pipe. Many himself first had to discover what tones of bell produced the most musical series of periods, and then to find in many how to control these periods.

Testing a bell does not mean so much in the bell foundry, but in the case of the bell is a bell can very well be desired. Indeed, they have no periods and one contains them and puts them there, usually having all the notes on the hands of the bell and repeating only few notes in the bell's tone. If the bell did not do this, it should have in our period but the bell is lost and must be read.

So, to answer a question asked previously, a tuned bell is one which has had all its periods put into physical relationship in the fundamental, in an infinitely small link. A perfectly tuned bell is often described as a "perfect" bell, and it is a credit to any founder who knows how to achieve one.

What are the periods that the founder concerns himself with in making a perfect bell? How do they compare to the series of natural overtones?

Looking at nature's overtones as expressed in strings, pipes, bells—the so-called "natural series" of harmonics—and the series of overtones in the bell, we find that there are some of nature's (page 52)

My Music Adventures in Alaska

Though teaching is an isolated part of the world, the teacher finds problems quite similar to those encountered in the states.



The author in her under teaching in Alaska.



A typical dog team of the far North.

by Kathryn M. Baker

MANY STORIES and articles have I seen written about Alaska, pertaining to gold mining and big game hunting, yet very little seems to have been recorded about the cultural aspects of this Northern Country.

Alaska is still a young territory and many fields are open for teaching the Arts and Sciences. Many communities which were very small ten years ago are now large thriving towns. It is with pleasure in these growing towns that I am attempting to give the gift of Music.

The richest source of producing traditional songs were probably the Eskimo tribes. The Eskimo boys like drumming, rattling, and singing. Many of these drums are still used in the far Northern parts of Alaska. The chanting of vocal songs done in the Eskimo language, as accompanied by the steady beating of wooden beaters made from seal skin stretched over a frame of bone sticks. The folk songs are still sung as they were years ago. The drone of their folk songs, or the hoarse and unmelodious of certain Eskimo are sometimes related to the Tsimshian of Northwestern Alaska, during the ceremonial events they consider driving of an animal spirit from the water and land.

Indian Indian activities are confined to their own own territory, both from time immemorial and today. Indian ceremonial projects are limited to the small space and the music of an Indian and every back and forth with songs and hands moving gracefully to the rhythm of the drum. In recent years, the language and habits of the white man have had much influence and there are changes in the Eskimo music. I was greatly amazed about a year ago, to hear a quartet of Eskimo singers. They rendered several native chants accompanied by the drum and as in victory, gave a humorous version of a popular hit song, sung to the Eskimo language.

One can detect the change taking place in the manner of dress as well. As far North as Point Barrow and Arctic Eskimo who once wore all hand sewn parkies made from seal skin and then, are now wearing modern dress purchased from Mail Order houses in the States and the best of the dress ladies one will find more the piano and more modern music are being taught in the native schools.

Music was the heart of my people, and the Eskimo Indians is an exception. In my private teaching experience I have found them to be enthusiastic scholars,

for they show little emotion. They have observed the wolf spook, just what from their ancestors, and possess a satisfying personality. Their conservatism is not in thought and experience sometimes makes them appear shy to strangers, but none of those that I have taught become talkative and very often tell of their experiences and life in the village they came from. Several have explained the Eskimo language to me. It is a series of guttural sounds, therefore a hard explanation with a few words suffices. Each tells his own particular way of regarding his thoughts. Mr. Eskimo people are all white due to the fact that the children are kept in the schools until they are old enough to make their way in the world. I would say that the Eskimo girl has progressed very rapidly with her own content and confidence surroundings. She is so different to teach than the white girls, and never have Scandinavian ancestry or are of German extraction and have just as quickly as my other students.

Several years ago, Jennie from Kotzebue, who was on vacation here, came to my studio. She had been well taught in a Traditional Native school and her mother

(Continued on Page 95)

The Story of Prince Kalender

Oriental Dance

For those friends who have enjoyed the story of the 19th Century Russian composer is delighted and happy to share it. Play it with an easy grace and let the left hand support the melody's pleasant without dominating them. Grade 3.

N. HIMENY KORSAKOV

Andantino (♩ = 60)

PIANO

From "Themes from the Orchestra Repertoire" compiled by Henry Levine [1944-45]

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ATLANTA, GA 30302

Jeannie With the Light Brown Hair

This month we celebrate the birthday of the American composer whose tunes have become a part of our self and traditions. Try to join in for a short impromptu sketch. Grade 2.

STEPHEN FOSTER
Presented by Silver Screen Songs

Slowly, with much expression

PLANO

we conclude that $\{u_n\}$ and $\{v_n\}$ are bounded in

David and Beth

Acta Anaesth Scand

in development

Brady and H. H.

— *Journal of the American Medical Association*

110

Mazurka

three "Coppola"s

Dr. Levine has made remarkably a Tonic procedure, not dependent on any of the devices from the so-called SUPPURA. Therefore, he played in a lively fashion making the desired right hand movements the clear rhythmic pattern. We do it.

LÉO DELMONT

Art by Henry Levine

Temps de Mazurka

FLANIN

© 2004 Blackwell Publishing Ltd *Journal of Internal Medicine* 255: 101–108

From "General Characterization of Three Bayesian Poisson Models" by Edward Bruce Warren. *IBM Journal*

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10

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Book: "The Way of Zen," arranged by Henry Jones. (1964, 1965)

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2

No. 10 4215
 Grade 5
 Moderato
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No. 10 4215
Grade 5

Dance of the Puppets

ANNE ROBINSON

Allegretto (Moderato)
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Petite Coquette

FOREST M. SHUMAKER

Allegretto moderato (Moderato)
 Piano
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No. 10 4215
 Grade 5
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Slumber Song

Schlummerlied

The first part of this piece can only be brought out fully by making the right hand sing over the harmonized pattern of the left hand.

ROBERT SCHUMANN, Op. 13, No. 4

Allegretto (♩=66)

rit.

rit.

rit.

rit.

rit.

STONE-HEAT 100

rit.

rit.

rit.

rit.

rit.

STONE-HEAT 100

100

Square Dance

"Chicken on Train" *Allegretto Moderato*

PIANO

Handwritten musical score for 'Chicken on Train' in 2/4 time. The score is written for piano and features a lively melody with many beamed eighth and sixteenth notes. The tempo is marked 'Allegretto Moderato'.

"Rats, Rats" *Unfinger Tempo*

Handwritten musical score for 'Rats, Rats' in 2/4 time. The tempo is marked 'Unfinger Tempo'. The melody is characterized by rapid, repeated eighth notes.

These "Pianettes of the World's Greatest Pianists" compiled and arranged by Denis Agay [Box 41114]
Copyright 1914 by Thomson Press Co.

DECEMBER 1914

STUDY JULY 1917

"Go to the devil and shake yourself"

Poco più mosso

Handwritten musical score for 'Go to the devil and shake yourself' in 2/4 time. The tempo is marked 'Poco più mosso'. The score features a complex melody with many beamed notes and rests.

Poco più mosso "Brak Wachowomo" *Allegretto Moderato*

Handwritten musical score for 'Brak Wachowomo' in 2/4 time. The tempo is marked 'Allegretto Moderato'. The score includes a variety of musical notations, including beamed notes and rests.

STUDY JULY 1917

AT

CPUs & Dynamics[®]

FREDERICK CHOPIN, Op. 9, No. 1

1992, 1993, 1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 26

From "Billionaire of the Pamlico" by Frederic Chapin. <http://www.gutenberg.org/files/14804/14804-h/14804-h.htm>

ARTS & LITERATURE

Rondo

Allegretto grazioso

SECONDO

FRANÇOIS COUPERIN
Edited by Paul Feltz

p
f
cresc.
a tempo
f
cresc.
p

From "Classics for the Young" - Your Master, Edited by Paul Feltz. [CPS 40014]
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STUDIO JELLY BEE

Rondo

Allegretto grazioso

PRIMO

FRANÇOIS COUPERIN
Edited by Paul Feltz

p
f
cresc.
a tempo
f
cresc.
p

CPS 40014-102

Black is the Color of My True Love's Hair

Traditional Appalachian
Musician Called
Adapted and Arranged by Clifford May

intensely, but with simplicity

Intensely, but with simplicity

VOICE

PIANO

Stand to the right of my

True love's like the stars - in some thing seen from far The clear-est eyes and the strong-est hands, I love the ground where - on he stands I love my love and all that grows

we all know, I love the ground where - on he grows And still I hope the same will come when

The old folks at home, the old folks at home, the old folks at home, the old folks at home. There is no place like home, there is no place like home, there is no place like home, there is no place like home. The old folks at home, the old folks at home, the old folks at home, the old folks at home. There is no place like home, there is no place like home, there is no place like home, there is no place like home.

Divinum Mysterium

Dr. Ashi Bhargava
B. India
Dr. Ashi Bhargava
Post Box 10000

உள்ளுறுப்புத் திவ்யபிரகாசம்
கூட [19] 1990-99 1793 300
[20] 1990-99 1794 300

DAVID STANLEY NORM

[illegible]

Fig. 10. The same as in Fig. 9, but for the case of the α -phase.

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JULY 2012

Abstract

Musical score for piano, page 10. The score is written for a treble and bass staff. It includes various musical notations such as notes, rests, and dynamic markings. The piece is marked "a tempo" at the beginning and "fp" (fortissimo) later on. The notation is complex, with many notes and rests, and includes some text in Italian like "a tempo" and "fp".

[illegible]

Romance

En R-Flat

ANTON RUBINSTEIN, Op. 44, No. 4

Are formulas and pieces by Arthur Schopenhauer

Modérato 4/4

avec une expression

Aux femmes et jadis de Arthur Hertzman

TRIO

FLÛTE

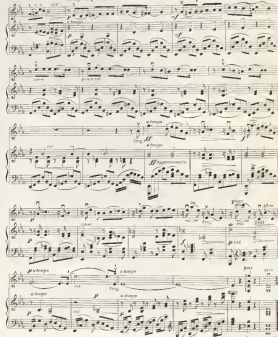
Not really

of possibility

of possibility

non

de filosofia, de la literatura, de arte, de știință



Evening Serenade

94.100-4700
page 13

Adiantum gracile L. var.

EVERETT ATKINSON

10



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